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Project No: 2316/8959
Vt No: VT/4T/39382

" D R W H O "

"The Evil of The Daleks"

by

David Whitaker

Produced by INNES LLOYD

Story . GERRY DAVIS
Editors PETER BRYANT

Episode 4

Director	DEREK MARTINUS
P.A.	TIMOTHY COMBE
A.F.M.	DAVID TILLEY
Floor Assistant	STEPHEN WITHERS
Assistant	JENNY HUDDLESTON
Designer	CHRIS THOMPSON
Costume Supervisor	SANDRA REID
Make-up Supervisor	GILLIAN JAMES
T.M.1	WALLY WHITMORE
T.M.2	NEIL CAMPBELL
Sound Supervisor	BRYAN FORGHAM
Grams Operator	DAVE THOMPSON
Vision Mixer	JOHN BARCLAY
Crew	SIXTEEN

10.30 - 1.00

Camera rehearsal with
TK-1 from 11.30

1.00 -2.00

LUNCH

2.00 - 7.00

Camera rehearsal with
TEA as arranged

7.00 - 8.00

DINNER

8.00 - 8.30

Line-up

8.30 - 9.45

RECORD VT/4T/39382

Page	Set and Characters	Shots	Cameras and Sound	Lighting
1.	Opening titles:-		Ampex clock on Cam TK.	
1.	<u>T/C Seqs. 8, 9, 10.</u> Opening credits <u>Corridor and Stairs.</u> Jamie 1 Kemel Bare Room. Jamie Kemel <u>Computer Room</u> - T/C Dr. Who. Dalek	1 - 8	TK. 35 mm slides. 2A 4A Fish Duration:	NIGHT NIGHT
4.	<u>1. MAXTIBLE'S WORK ROOM</u> Waterfield Maxtible Toby Dalek	9 - 21	3A/B A1 B1	Night.
7.	<u>2. CORRIDOR</u> Kemel Jamie	22 - 38	1A 2C 4B B2	"
11.	<u>T/C Seq. 11.</u> <u>Computer Room</u> Dalek Dr. Who		TK. Duration	
11.	<u>3. STABLES</u> Waterfield Maxtible Toby's body Terrall	39 - 48	1B 2C B2	Night
13.	<u>4. CORRIDOR</u> Dalek Kemel Jamie	49	4C Fish	Night
				Contd ...

Page	Set and Characters	Shots	Cameras and Sound	Lighting
14.	<u>5. CORRIDOR WALL</u> Jamie Kemel	50 - 52	2B/D 1C Fish	Night
15.	<u>T/C Seq. 12</u> <u>Computer Room</u> Dr. Who Dalek		TK. Duration:	
16.	<u>6. CORRIDOR</u> Jamie Kemel	53	4D B3	"
16.	<u>T/C Seq. 13</u> <u>Minstrel Gallery</u> 2 Daleks Victoria		TK. Duration:	
17.	<u>7. CORRIDOR</u> Jamie Kemel	54 - 57	4D 1D B3	"
18.	<u>T/C Seq. 14.</u> <u>Computer Room</u> Dr. Who Dalek		TK. Duration:	
20.	<u>8. TROPHY ROOM</u> Arthur Terrall Mollie Ruth Maxtible	58 - 81	4E 2F 1E B?	"
23.	<u>9. MACTIBLE'S WORK ROOM</u> Maxtible Dalek Ruth	82 - 99	2F 3C.D 4F A1	"
28.	<u>T/C Seq. 15.</u> <u>Minstrel Gallery</u>		TK.	"
28.	<u>Sc. 10. CORNER OF CHAMBER</u> Telecine Minstrel Gall. Closing titles & roller on cap	100	1D B3 scanner.	

DOCTOR WHO (Serial LL)

Episode 4.

CAST LIST in order of appearance:-

JAMIE	.....	FRAZER HINES
KIMEL	.....	SONNY CALDINEZ
DR. WHO	.....	PATRICK TROUGHTON
DALEK 'A'	.....	ROBERT JEWELL
WATERFIELD	.....	JOHN BAILEY
MAXTIBLE	.....	MARIUS GORING
TOBY	.....	WINDSOR DAVIES
DALEK 'B'	.....	GERALD TAYLOR
ARTHUR TERRALL	....	GARY WATSON
VICTORIA	.....	DEBORAH WATLING
MOLLIE DAWSON	....	JO ROWBOTTOM
RUTH MAXTIBLE	....	BRIGIT FORSYTH
DALEK VOICE (1)	...	PETER HAWKINS

"DOCTOR WHO"

"The Evil of the Daleks"

by

David Whitaker

EPISODE 4: "A Test of Skill"

FADE UP

GO GRAMS

SUPOSE CAM Standard
 Opening:

TELECINE: 8

MUSIC 36

Int. Corridor and Stairs.
Maxtible House. Night.

JAMIE appears under
CAMERA.

ESTABLISH corridor.

Moonlight filters in.

JAMIE starts to move,
then stops.

KEMEL steps out of
shadows and faces
JAMIE.

SUPOSE CAM Credit
SLIDES: Titles:

Episode 4: "A Test of Skill"

by

David Whitaker

END SUPERIMPS:

1. 4' A 24
Est shot room

MUSIC OUT

Kemel lowers Jamie to the first floor beneath the window.

Jamie gets up moves away.

He is about to go on when below him a door opens and a shaft of light illuminates the corridor

4A 2A Fisg

JAMIE goes back to investigate.

Scene 1. INT BARE ROOM

1. 4 A 35
Est. shot of room
JAMIE/KEMEL at door
JAMIE PEERS THROUGH THE OPEN DOOR INTO THE BARE ROOM. KEMEL LOOKS AT JAMIE SHAKES HIS HEAD; TRYING TO WARN HIM.
2. 2 A 9
CU HANDKERCHIEF
JAMIE SEES A SMALL HANDKERCHIEF ON THE FLOOR OF THE BARE ROOM.

HE PICKS IT UP.
3. 4 A 24
M.2-shot KEMEL/JAMIE
JAMIE GOES TO PICK IT UP. KEMEL APPEARS BEHIND JAMIE, GRABS HIM AND TOGETHER THEY FALL INTO THE PASSAGE.
4. 2 A 24
MS JAMIE metal blade fgd.
F OR A SECOND TIME JAMIE THINKS THE WRESTLING MATCH IS ON AGAIN. HE BANGS HIS HEAD AS HE FALLS. BUT THEN KEMEL POINTS. JAMIE LOOKS INTO THE BARE ROOM.
5. 4 A 24
MS KEMEL
A SHARP METAL BLADE CRASHES DOWN IN THE ROOM. IT WOULD HAVE GUILLOTINED JAMIE.
6. 2 A
CS METAL BLADE
JEMEL AND JAMIE EXCHANGE GLANCES AND GRIN AT EACH OTHER. THEY MOVE UP THE STAIRS. KEMEL HELPING JAMIE WHO IS DAZED.
7. 4 A
MS KEMEL. PAN him to JAMIE
A DALEK MOVES OUT OF THE SHADOWS AND WATCHES THEM. (THEIR BACKS RETREATING)
8. 2 A
let them out
TRACK in on metal blade.

(telecine next)

Int. A Computer Room.
Night.

DOCTOR WHO is surrounded
by complicated machines.

He sits on a stool, in
front of him, a small
metal desk with papers
on it.

In front of DOCTOR WHO,
passing from one machine,
across his desk at about
chest level, to another
machine is a taut piece
of silver wire

The machines give off
all kinds of different
sounds, intermittent
harsh ones, broken
whistles, whirrs and
bleeps.

The machines are near
enough for the DOCTOR
to reach either right or
left with either hand
and adjust dials and
switches, or punch
buttons.

Behind DOCTOR WHO stands
a DALEK.

(dialogue still on telecine)

DOCTOR WHO: It took courage to
fight Mactible's Turkish wrestler.

DALEK: The Daleks are afraid of
nothing and no-one.

DOCTOR WHO: But Jamie saved the
Turk's life.

DALEK: Human weakness.

DOCTOR WHO: If he hadn't, Jamie
would have died in that room of
yours.

C.U. of DOCTOR WHO.

- 4 -

DOCTOR WHO: If you want the human factor, a part of it must include mercy.

2B 3A/B A1 B1

WATERFIELD: What is he doing here?

(A DALEK ISSUED OUT
OF THE CABINET)

(THE DALEK MOVES TOWARDS THEM)

DALEK: No.

(THE DALEK NEARS
WATERFIELD AND PUSHES
HIM WITH ITS SUCKER
STICK)

- 4 -

(2 next)

SMC

- 5 -

(11 on 3)

MAXTIBLE: Waterfield, I beg of you, do not antagonise the ... our friend ...

WATERFIELD: Why do you constantly avoid reality, Maxtible?! Another man has died, can't you grasp that fact ...?/

12. 2 B 9
CS DALEK

DALEK: You will hide the body/...

13. 3 A 24
2-S MAXTIBLE/
WATERFIELD

MAXTIBLE: Cannot you dispose of it .../

14. 2 B 9
CS DALEK

DALEK: Silence! You will hide the remains of the dead human intruder./

15. 3 A 24(tracked out)
2S WATERFIELD L./
MAXTIBLE R. PAN
MAXTIBLE L.

WATERFIELD: No!

DALEK: That is an order.

(MAXTIBLE LEADS
WATERFIELD TO ONE
SIDE)

MAXTIBLE: We must do as they say, Waterfield. We can't anger them./

16. 2 B 24
M2-S MAXTIBLE/
WATERFIELD

(MAXTIBLE DRAWS OUT A
DUST-SHEET FROM
BENEATH THE BUNCH)

Wrap the body in that.

WATERFIELD: No.

MAXTIBLE: But we must ... Have you lost your mind?/ Do you want to see your daughter again?

17. 3 B 16
2-S MAXTIBLE/
WATERFIELD

NO SHOT 18

- 5 -

(2 next)

(WATERFIELD BOWS HIS
HEAD AND THEN PICKS
UP THE DUST SHEET)

(WATERFIELD AND MAXTIBLE
START TO WRAP UP TOBY'S
BODY IN THE DUST SHEET.

WATERFIELD SEEMS TO BE
MUTTERING TO HIMSELF)

19. 2 B 24 WATERFIELD: No end to this ...
MS DALEK into the hands of the devil ...
cabinet

DALEK: Dispose of the body, obey!

20. 3 A 16 (THE DALEK MOVES AROUND
2-S MAXTIBLE/ AND GOES INTO THE
WATERFIELD CABINET) /

MAXTIBLE: What's the matter with
you? Can we be blamed for all
the things that have happened?

(WATERFIELD STOLIDLY
CARRIES ON WITH
WRAPPING UP THE BODY)

No English judge or jury would
find it in their hearts to
convict us of one solitary thing.

WATERFIELD: It will never come
to that.

20A. 1. (crabbed L) MAXTIBLE: And what does that
CU WATERFIELD remark mean.

(2 next)

WATERFIELD: I have one purpose only and that is to see my daughter out of the clutches of those foul monsters. When that is achieved, I shall confess my part in all that has happened.

21. 2 B 24
2-S MAXTIBLE/
WATERFIELD.
MAXTIBLE to f/g.
TILT DOWN to drawer
to see GUN CLOSE.
Then TRACK OUT &
ELEVATE for 2-S
MAXTIBLE/WATERFIELD

(MAXTIBLE WATCHES
WATERFIELD THOUGHTFULLY.

WATERFIELD BEGINS TO
DRAG THE BODY WRAPPED
IN THE SHEET ACROSS THE
FLOOR.

MAXTIBLE GOES TO A
DRAWER IN THE WORKBENCH
AND EXTRACTS A SMALL
PISTOL.

MAXTIBLE LOOKS AT IT,
AND THEN HIDES IT AWAY
IN HIS COAT.

WATERFIELD TURNS)

You must help me.

MAXTIBLE: (SMILING) I am at your
heels, my dear sir.

(MAXTIBLE MOVES OVER
TO WATERFIELD)

MUSIC

38

22. 4 B 35 2. 1A 2C 4B/D B2
CU FLASK. INT. THE CORRIDOR. NIGHT.
TRACK OUT for
2-S JAMIE/KEMEL

(KEMEL STANDS NEXT TO
JAMIE. JAMIE LEANS
AGAINST THE WINDOW AND
BREATHES IN COOL NIGHT AIR)

NO SHOT 23

(2 next)

JAMIE: Aah! That's better.

(JAMIE LEANS AGAINST THE
SIDE OF THE WINDOW FRAME
AND THEN LOOKS AT KEMEL)

You're an odd one, I'll say that
for you.

(KEMEL LOOKS AT JAMIE
WITHOUT BETRAYING ANY
EXPRESSION)/

24. 2 C 35
2-S JAMIE/KEMEL.
JAMIE exits L.

JAMIE: I suppose we're both a
bit touched eh? Knocking each
other all over the place and
saving each other's life.

(KEMEL NODS SLOWLY,
STILL BETRAYING NOTHING)

JAMIE: You don't say too much
do you?

(KEMEL TOUCHES HIS LIPS
AND THEN SHAKES HIS
HAND SLIGHTLY)

25. 4 D 16 You can't speak at all?/ I see.
CMS JAMIE Well, you're a sight better than
a number of people I know who can.

26. 1 A 24 I wonder what your name is?/
MS KEMEL.
PAN L. for 2-S
KEMEL/JAMIE

(KEMEL LOOKS AROUND,
SEES SOME DUST ON THE
WINDOW LEDGE AND DRAWS
HIS NAME IN IT.)/

27. 4 B 9 (tracked in)
CU NAME on WINDOW
SEAT.

28. 1 A 24 Kemel. Well, I'm Jamie./
2-S KEMEL/JAMIE

(JAMIE PUTS OUT HIS
HAND)

KEMEL SEIZES THE HAND
AND BENDS OVER IT,
ACKNOWLEDGING JAMIE
AS HIS MASTER)

JAMIE: (cont) Hey, what's this?
We don't want any of that, Kemel.
We're to be friends, do you hear?
Friends.

(JAMIE FORCES KEMEL
TO STAND UPRIGHT.

KEMEL CATCHES SIGHT
OF THE HANDKERCHIEF
STILL CLUTCHED IN
JAMIE'S HAND.

KEMEL EXAMINES IT.
HE POINTS TO THE
INITIALS /EMBROIDERED
ON IT)

29. 4 B 9
CU HANDKERCHIEF

30. 1 A 24 V.W., I know./ Victoria Waterfield.
2-S KEMEL/JAMIE

(KEMEL PULLS OUT FROM
BENEATH HIS BELT, A
PIECE OF PAPER. HE
OPENS IT REVERENTLY
AND SHOWS /A CRUSHED
FLOWER INSIDE)

31. B 9
CU FLOWER

32. 1 A 24 Now what have you got there?/
2-S KEMEL/JAMIE

(KEMEL POINTS TO THE
INITIALS ON THE
HANDKERCHIEF AND TO
THE FLOWER)

33. 2 C 9 Miss Victoria gave you that
CU KEMEL flower?/

(KEMEL NODS)

34. 4 B 9 You like her? Yes, of course./
CU JAMIE Then why are we fighting, Kemel?
(cont...)/

35. 2 C 9
CU KEMEL (KEMEL FROWNS, COCKS
HIS HEAD TO ONE SIDE)/

36. 4 B 9
CU JAMIE

/3 to B/

JAMIE: (CONT'D) Don't you
know what I'm doing here? Victoria
Waterfield is being held a
prisoner here somewhere./

37. 1 A 24
CM2-S JAMIE/KEMEL

(KEMEL LOOKS AT JAMIE.
THEN UP THE DARK
PASSAGE TO THEIR LEFT)

(KEMEL POINTS TO HIMSELF
WITH ONE FINGER, THEN AT
JAMIE WITH THE OTHER
FINGER, THEN INDICATES
BOTH FINGERS ALONG THE
DARK PASSAGE)

Together? Aye, we'll go
together. There's no-one I'd
rather have with me.

(JAMIE AND KEMEL MOVE
AWAY FROM THE WINDOW.

KEMEL PICKS UP A COIL
OF ROPE AND HITCHES IT
AROUND HIS SHOULDER)

(ON TO PAGE 11 AND
TELECINE)

=====

WH
(37 on 1)

- 11 -

TELECINE:

C.U. of DOCTOR making
calculations on some
paper.

RADIOPHONIC
f-x. A/B.

Behind him the DALEK
machine.

The DOCTOR punches
some more buttons.

The silver wire travels
across in front of the
DOCTOR.

38. 2 C 24 3. 1B 2C B2
INT. SECTIONS OF STABLES. NIGHT.
LS BODY. TILT UP
for M2-S MAXTIBLE/
WATERFIELD. (WATERFIELD AND
MAXTIBLE ENTER
THE STALL AND
LAY THE BODY
DOWN)

(THERE IS A SLIGHT
CLINK AND WATERFIELD
ALERTS)/
39. 1 B 24 (est. shot) MS TERRALL. WATERFIELD:
PAN & CRAB R. to What was that? Did you hear it?
find 2-S MAXTIBLE/
WATERFIELD
MAXTIBLE: Control your nerves.

WATERFIELD: I tell you ...

MAXTIBLE: Waterfield, go back to
the house.

40. 2 C 9 WATERFIELD: We have a task to
perform./
CU MAXTIBLE

(1 next)

- 11 -

(40 on 2)

(HE LOOKS AT THE BODY)

40A 2 C
 CU WATERFIELD. PAN
 for CU MAXTIBLE

MAXTIBLE: I'd prefer to attend
 to it myself. / I'm sick to death
 of you.

WATERFIELD: What?

41. 1 B 24
 DEEP 2-S WATERFIELD/
 MAXTIBLE. See
 TERRALL u/s.

MAXTIBLE: I take you into my
 house, you and your daughter, I
 provide for you /

WATERFIELD: I know everything
 you have done

42. 2 C (crabbed R)
 MS WATERFIELD.
 PAN R. for 2-S
 WATERFIELD/MAXTIBLE

MAXTIBLE: And little thanks
 for it. Did I bring these
 terrible creatures here
 deliberately? / You know I did not.
 Am I to blame for anything?

WATERFIELD: No.....

MAXTIBLE: It is your daughter
 they have kidnapped. One minute
 you beg me to do everything I can
 to save her and the next you
 blame me

WATERFIELD: Yes, I don't mean
 it like that. It's the price,
 Maxtible! Kennedy died in the
 antique shop - now this fellow.

(MAXTIBLE WATCHES
 THOUGHTFULLY. WATERFIELD
 PAUSES SLIGHTLY, SEEMS
 HALF TO TALK TO HIMSELF)

WATERFIELD: How many people must
 die so that my daughter can live.

43. 1 B 9
 CU TERRALL.

MAXTIBLE: But we are not the
 murderers. /

44. 2 C
 2-S WATERFIELD/
 MAXTIBLE

WATERFIELD: No, just the silent
 partners. / We are just as guilty
 because we stand by and do
 nothing.

(1 next)

(WATERFIELD LOOKS FROM
MAXTIBLE TO THE BODY
ON THE GROUND)

45. 1 B 24 (crabbed R.)
CU 2-S MAXTIBLE/
WATERFIELD
TRACK OUT as
WATERFIELD RISES.
Let HIM OUT of
shot.

MAXTIBLE: (KINDER) Go back to
the house, my friend. I
understand the stress you're
under. Try and rest/.....

WATERFIELD: Rest. I have not
had one good nights sleep since
this began

MAXTIBLE: The end isn't far
now. Go to your room. You've
done enough.

(ON TO PAGE 13)
=====

(WATERFIELD NODS
WEARILY AND TURNS
AWAY.

MUSIC

39

46. 2 C 16
CU GUN. See
TERRALL'S HAND IN.
MAXTIBLE PULLS OUT
THE GUN/ FROM HIS
POCKET, EXAMINES
IT AND CHARGES THE
HAMMER.

A HAND CLOSES ON
HIS GUN HAND.

MAXTIBLE STARES
AT TERRALL.

47. 1 B 16
TIGHT 2-S TERRALL/
MAXTIBLE
MAXTIBLE WHISPERING)/

MAXTIBLE: (cont) What are you
doing?

TERRALL: Waterfield does not
die yet.

48. 2 C 16
CU GUN. See
TERRALL'S HAND IN.
TILT UP for
CU TERRALL.
MAXTIBLE: But - but he says he
will confess everything -/
(TERRALL TWISTS
THE GUN OUT OF
MAXTIBLE'S HAND)

TERRALL: Go back to your
laboratory.

(TERRALL AND
MAXTIBLE STARE
AT EACH OTHER)

YOU will obey. You will obey.

(MAXTIBLE TURNS
AND MOVES AWAY)

49. 4 C 24
CS DALEK.
IT clears R.
4. 4C FISH
INT. A CORRIDOR. NIGHT.

(T/C next)

(A DALEK MOVES
ALONG THE
CORRIDOR AND
DISAPPEARS
FROM VIEW AT
THE END.

IN A MOMENT,
A POP-EYED
KEMEL AND
JUST BEHIND
HIM JAMIE
EMERGE FROM
THE SHADOWS)

JAMIE: So the Doctor was right.

(JAMIE LOOKS AT
KEMEL)

Don't worry about them, Kemel.
Well, unless they catch sight of
us.

(JAMIE LOOKS
ABOUT HIM)

Seem to be going in the right
direction.

TELECINE 11A:

hands in computer room

25"

(JAMIE MOVES OFF
IN THE WAKE OF
THE DALEK AND
KEMEL FOLLOWS)

50. 2 B 24 5. ^{2B/D 1C} INT. CORRIDOR WALL. NIGHT.
LS CORRIDOR.
TRACK IN as JAMIE/
KEMEL INTO VIEW.

(JAMIE AND KEMEL
EDGING THEIR
WAY ALONG THE
WALL.

AS JAMIE EDGES
FORWARD, HIS HAND
SLIDES ACROSS
A SMALL GLASS
BUTTON ABOUT
WAIST-HEIGHT ON
THE WALL.

THERE IS A BUZZING
AND A LIGHT
ILLUMINATES JAMIE
AND KEMEL)

JAMIE: Down!

(JAMIE AND KEMEL
DUCK DOWN.

51. 1 C 24
Bright light
hall swings to
camera

CUT TO: / A BURNIN
BRIGHT LIGHT.

FROM OUT OF IT,
AND JUST ABOVE
IT, SWINGS A
HEAVY METAL BALL
ON A STIFF ROD.

MUSIC 40

52. 2 D
a/b

IT SMASHES FORWARD
RIGHT INTO CAMERA.

NEW ANGLE SHOWS
JAMIE AND KEMEL
CROUCHED DOWN -
THE HEAVY METAL
BALL HANGING
BETWEEN THEM)

Lucky thing they warned us with
the light and the buzzing sound.

(KEMEL DUCKS UNDER
THE BALL AND
FOLLOWS JAMIE)

TELECINE: (12)

DOCTOR'S hands moving
over some switches.

New angle shows the
DOCTOR leaning sideways
across his desk
operating the buttons.

the DALEK watches
every move with its
eye-stick.

RADIOPHONICS
FX :

DALEK: We do not trust you. What
thoughts are you using now?

(4 next)

shot 52 on 2

DOCTOR WHO: Human beings have five senses ... Sight, Hearing, Taste, Smell and Touch. But there is instinct too. Jamie used his instinct to avoid your trap.

The DOCTOR relaxes
in his chair and the
silver wire threads
its way across his desk.

MUSIC 41

CUT TO OPENING SHOT IN MINSTREL GALLERY

53. 4 D 24

4D B3

CM 2-shot JAMIE/
KEMEL

6. INT. SECTION OF CORRIDOR. NIGHT.

(JAMIE AND KEMEL
EDGE THEIR WAY
TO THE END OF THE
CORRIDOR.

JAMIE WARNS KEMEL
TO KEEP WELL OUT
OF SIGHT)

TELECINE: (13)

Int. Chamber with
Minstrel Gallery. Night.

two DALEKS are in the
chamber.

A bell sounds.

A light shines on
the door of the
Minstrels gallery.

The door opens and
VICTORIA WATERFIELD
appears.

DALEK ONE: Name.

VICTORIA: (WEARILY) Victoria.

DALEK ONE: Louder.

(4 next)

ON TELECINE

VICTORIA: Victoria! Victoria Waterfield. You know my name. Why do you make me stand here like this? What do you want?

DALEK: (1): Silence.

DALEK (2): Inspection is over. Return to your room.

VICTORIA turns to her room. The door closes and the light goes out.

Music out

53A 1 D 9
CU JAMIE

B3

54. 4 D 35
2-shot KEMEL/7. INT. SECTION OF CORRIDOR. NIGHT.
JAMIE

(JAMIE AND KEMEL WATCHING)

PAN L with
KEMEL

JAMIE: She's very beautiful.

(KEMEL LOOKS AT JAMIE, HIS EYES SMILING. THEN HE LOOKS PAST JAMIE AND HIS HAND REACHES OUT AND HE REACHES DOWN A DUSTY MACE FROM THE WALL)

JAMIE: What are you going to use that for?

(KEMEL LIFTS IT AND LOOKS TOWARDS THE DALEKS)

55. 1 D 9
CU JAMIE

JAMIE: You won't get near enough to use it. Even if you did you wouldn't even dent the things, if what the Doctor tells me is true. Better put it back.

56. 4 D
a/b. Let in
JAMIE for
2-shot

(JAMIE TAKES IT AND THE WEIGHT OF IT IS FAR MORE THAN HE REALISED. IT NEARLY HITS THE GROUND BUT KEMEL CATCHES IT IN TIME AND PUTS IT BACK ON THE WALL.)

(1 next)

shot 56 on 4

(KEMEL TAPS JAMIE ON THE ARM.

KEMEL GESTURES TO HIMSELF, AND POINTS BACK DOWN THE CORRIDOR)

JAMIE: You attack the Daleks. Run down the corridor.

(KEMEL NODS. THEN HE TOUCHES JAMIE AND POINTS TO THE STAIRS)

57. 1 D 2 While I go up there somehow and rescue her. /
CU JAMIE

(KEMEL SHAKES HIS HEAD)

574 4 D 9 No that's too dangerous. I'll not let you be chased caught by the daleks
Kemel
T.2-shot JAMIE/KEMEL what we have to work on is how to get up there on that balcony.

TELECINE: (14) (29")

The DOCTOR rubbing his chin and then leaning to his right and turning some dials, then to his left and snapping some switches.

The DALEK watches both actions carefully.

(dialogue on telecine)

DALEK: What is the significance of this thought pattern?

DOCTOR: Suicidal attacks to gain an objective are stupid. Self-preservation is a strong human factor. Jamie and his new friend are determined to succeed - but reaching the girl is only one part. Getting her away is another.

(camera 4 next)

The DOCTOR pulls down
a black switch and the
silver tape ticks its
way across the desk
tautly.

58. 4 E 24

CU fgd obj

TRACK past 8. INT. THE TROPHY ROOM. NIGHT.

to see

them'

bannisters.

Elevate for

2-shot as

MOLLIE/

TERRALL

enter

(THE DOOR OF THE TROPHY
ROOM IS OPENED AND ARTHUR
TERRALL ENTERS.

IN ONE HAND HE CARRIES AN
OIL LAMP. HIS OTHER HAND
CLUTCHES MOLLIE THE MAID)

into o/s2-

shot

MOLLIE R.

ARTHUR: Now what is all this
hysterical nonsense

MOLLIE: No, sir, I promise you,
I did hear Miss Victoria's voice,
sir, I did truly

ARTHUR: And did she say how the
weather was in Paris? That is
where she is Mollie.

MOLLIE: I know that sir, but
I heard her speaking sir

ARTHUR: Where?

MOLLIE: Well, I was walking past
the big fireplace in the hall sir,
and the voice sort of floated out
of it, sir

59. 2 F 9
MCU TERRALL

ARTHUR: Will you tell me how you
can possibly hear Miss Waterfield's
voice when she is in Paris?

60. 1 E 16
MCU MOLLIE

MOLLIE: Oh, I know it can't be
sir, but I heard her, plain as
anything.

61. 4 E 24
MS TERRALL. PAN R
into 2-shot

ARTHUR: What were you doing in
the hall? Why are you creeping
about the house?

62. 1
MCU MOLLIE

MOLLIE: I wasn't doing any
harm sir, I promise.

63. 2

MCU TERRALL

(MOLLIE IS A BIT
TEARFUL)

ARTHUR: Then what are you
doing in this part of the house
at this hour?

63. 1

MCU MOLLIE

MOLLIE: I don't know. Truly
sir, I don't know.

64. 2

MCU TERRALL

(ON TO PAGE 21)

=====

ARTHUR: You do know and you're going to tell me.

65. 4 E 35
deep 3-shot
TERRALL/
MOLLIE R.

* RUTH at
door C.

(RUTH MAXTIBLE COMES THROUGH
THE DOOR OF THE TROPHY ROOM,
CARRYING AN OIL LAMP.

RUTH WEARS A DRESSING GOWN.

IN THE NEW LIGHT SHE PROVIDES
WITH HER LAMP, THE TROPHY
ROOM IS MORE CLEARLY REVEALED
TO US.

A PLACE OF CROSSED SWORDS
AND CABINETS OF PISTOLS.
MEN IN ARMOUR AND OTHER
PARAPHANALIA)

RUTH: Arthur?

(ARTHUR TURNS AND MOLLIE
SNIVELS SOME MORE AT THIS
FURTHER DISCOVERY)

I heard voices ...

ARTHUR: I found this child
creeping about the corridors ...

MOLLIE: I wasn't doing anything...

ARTHUR: You be quiet!

MOLLIE: Yes, sir.

66. 2 E 24
2-shot TERRALL/
MOLLIEA TRACK out
to hold deep 3-
shot MAXTIBLE/
RUTHA/TERRALL

ARTHUR: She's miles away from
her own room, I understand. She
should have been in her bed an
hour since.

RUTH: Did you have extra work,
Mollie ...

(MOLLIE GRASPS AT THIS
STRAW EAGERLY)

(4 next)

MOLLIE: Yes, Miss Ruth, that's
what I ...

ARTHUR: You're a little liar.
Miss Maxtible has just put the
idea into your head.

MOLLIE: (TEARFULLY) I haven't
done anything ... haven't took
nothing.....

75. 4 E 24
2-shot MOLLIE/
RUTH. RUTH fwd & L.

RUTH: Arthur, .
The poor child's
frightened out of her wits.

76. 1 E 24
deep 2-shot
MOLLIE/TERRALL.
TERRALL fwd to gp.

ARTHUR: Nothing else but play-
acting! She's a sly, cunning
little minx ...

77. 4 E 35
3-shot RUTH/
MOLLIE/TERRALL

TRACK out to hold
3-shot as TERRALL
fwd, see MOLLIE
cut u/s. As
RUTH fwd TRACK in
on 2-shot

MOLLIE: (MISERABLY) But I haven't
done nothing, Miss ...

ARTHUR: Go to the sitting room
and wait there. Mr. Maxtible will
decide what to do with you.

MOLLIE: But...

/ 2 to LABORATORY /

ARTHUR: Do as you're told.

(MOLLIE LOOKS UNHAPPILY AT
RUTH WHO NODS AT HER, NOT
UNSYMPATHETICALLY.)

MOLLIE EXITS.

ARTHUR MOVES ABOUT THOUGHT-
FULLY)

RUTH: Oh, my dear, if we could
only go away and forget this place
and everything that has happened.

(ARTHUR TURNS AND LOOKS AT
RUTH IMPASSIVELY)

Arthur I have money ...

(3 next)

ARTHUR: No.

(HE TURNS AWAY)

No, not yet.

shot 77 on 4

ARTHUR: Oh, merely that she heard Victoria's voice. disembodied voice, of course. another ghost story.

RUTH: We seem to do little else but talk of Victoria. No, that was unfair of me.

(SHE AND ARTHUR LOOK AT EACH OTHER FOR A MOMENT.)

Is she really in Paris?

ARTHUR: She is.

RUTH: Arthur, tell me what is wrong.

TERRALL: Wrong? Why should you think something is wrong.

78. 3 B 16
CU RUTH

RUTH. My father has influence you in some way.

79. 1 F (crabbed R)
CU TERRALL

TERRALL: Your father. No, my dear not your father.

80. 3
CU RUTH

RUTH: Won't you come away with me. I somehow feel it will be too late, if we delay.

81. 1 E 9
BCU TERRALL

TERRALL:
Bo I cannot go. Not yet.

(2 next)

shot 81 on 1

(C.U. OF ARTHUR)

82. 2 F 24

A1

close on bench,
CRAB OUT along
bench for 2-shot
with DALEK L

9. INT. MAXTIBLE'S WORK ROOM. NIGHT.

(MAXTIBLE IS WASHING HIS
HANDS, HIS COAT HEAVING NEARBY.

HIS FACE IS SET, DETERMINED.

A DALEK ISSUES OUT OF THE
CABINET.

MAXTIBLE DRIES HIS HANDS AND
MOVES TOWARDS IT)

DALEK: Yes.

MAXTIBLE: Then have I not done
everything you asked of me?

(THE DALEK STARES AT
MAXTIBLE THROUGH IT'S EYE
STICK.

MAXTIBLE IS STEADILY ASSUMING
A CONFIDENCE, NOT REALISING
EXACTLY WHAT HE IS UP AGAINST -
IN SPITE OF ALL THAT HAS
HAPPENED)

CRAB L with
MAXTIBLE.

DALEK into shot

(3 next)

You wanted an agency on Earth to
plan and arrange things for you.
I have been that agency. Tell
those who give you your orders that
I am getting tired of waiting.
(cont...)

shot 82 on 2

(MAXTIBLE MOVES TO A
CHAIR AND SITS DOWN)

DALEK: Do you threaten the
Daleks?

(MAXTIBLE SITS DOWN, AT
EASE AND IN COMMAND OF
THE SITUATION)

MAXTIBLE: Threaten? But surely
that isn't necessary. We have a
partnership - an understanding.

83. 3 C 9
CU eyestick

DALEK: You have obeyed us.

84. 4 F 35
Bench fgd.
elevate to MAXTIBLE/
DALEK
AS MAXTIBLE sits

MAXTIBLE: You have a curious way
of phrasing things. I prefer to
say that you have asked for
certain services and I have met
each one, promptly and efficiently.

(HE CROSSES HIS LEGS)

MAXTIBLE: You really must see
to your side of the bargain. It
is not beyond me to ruin this
whole enterprise.

(THE DALEK MOVES TO MAXTIBLE
AND PLACES ITS SUCKER STICK
ON HIS CHEST. MAXTIBLE
IS PUSHED BACKWARDS AND
FALLS)

85. 3 D 35
2-shot DALEK/
MAXTIBLE

DALEK: Do not threaten!

(MAXTIBLE CRAWLS AWAY
FROM THE DALEK, ONE HAND
HELD OUT IN FRONT OF HIS
FACE, TERRIFIED OF THE
DALEK)

MAXTIBLE falls
to ground

(PRODDING AS IT ADVANCES) Obey!

MAXTIBLE: Yes

(4 next)

(THE DALEK PUSHES AND
PRODS AT MAXTIBLE, WHO
EDGES AND CRAWLS AWAY)

shot 85 on 3

Let out DALEK
Hold
MAXTIBLE

MAXTIBLE: (CONT'D) (IN TERROR)
All right! I understand!

DALEK: Obey the Daleks!

(THE DALEK TURNS AND
STARTS TO GLIDE BACK
TO THE CABINET)

MAXTIBLE: Wait! Please

(THE DALEK STOPS, IT'S
EYE STICK FACING AWAY
FROM MAXTIBLE)

(ON TO PAGE 25)

(4 next)

MAXTIBLE: (CONT'D): The secret!
You promised to tell methat
is why I have done all this

86. 4 F 24
MS DALEK

(THE DALEK TURNS SLOWLY
AND REGARDS MAXTIBLE)

DALEK: The Daleks know many
secrets. You will learn the most
important.

87. 3 D 16
CU MAXTIBLE

(MAXTIBLE STARES AT THE
DALEK.

88. 3 D
a/b ~~MAXTIBLE STARES AT THE DALEK~~

THE DALEK TURNS AND GLIDES
AWAY AND DISAPPEARS INTO
THE CABINET.

MAXTIBLE STAYS WHERE HE IS
FOR A MOMENT, ON THE FLOOR)

MAXTIBLE: (TO HIMSELF) I must not
be afraid of them.

89. 2 F 24
MS MAXTIBLE
He rises to
bench

(MAXTIBLE GETS TO HIS FEET)

It is just their way.

(MAXTIBLE BENDS OVER THE
WORK BENCH, TOUCHING SOME
OF THE INSTRUMENTS AND
PARAPHANALIA ON THE BENCH)

.....different creatures ...alien
... but they will tell me ... of
course they will ...

90. 4 F
2-shot RUTH/
MAXTIBLE

(RUTH COMES INTO THE ROOM)

RUTH: Father

(MAXTIBLE TURNS, HIS FACE
BETRAYING HIS ANGER)

MAXTIBLE: I told you never to
come in here

(2 next)

shot 9C on 4

RUTH: I had to ...

MAXTIBLE: (CONTINUING) Under any circumstances ...

RUTH: (CONTINUING) ... Father, I simply had to ...

RUTH: I heard you speaking to someone ...

91. 2 F 24
2-shot MAXTIBLE
to fgd L

RUTH in
for T.2-shot

RUTH:
Arthur is involved in some way and ...
Ah Arthur

MAXTIBLE:
RUTH: Why was he become so changed.
Where is Victoria Waterfield.

92. 4 F 24
2-shot MAXTIBLE/
RUTH. PAN R and
TRACK out with
MAXTIBLE

(MAXTIBLE STARES AT HER
FOR A MOMENT THEN TURNS
TO THE WORK-BENCH)

Well my dear

MAXTIBLE: One thing I will tell
you ... then
perhaps you will understand why
there are secrets to be kept.

93. 2 F 24
Deep 2-shot
RUTH/MAXTIBLE

TRACK in with RUTH
for CM 2-shot

(MAXTIBLE OPENS A TIN
ON THE BENCH AND TAKES
FROM IT A LUMP OF
METAL)

Do you see this?

RUTH: What is it?

MAXTIBLE: An ordinary piece of
metal. Of very little value, would
you agree?

94. 4 H 24

CM 2-shot RUTH/
MAXTIBLE

RUTH: I suppose so.

MAXTIBLE: What does it weigh?
Perhaps a few pounds ... five or
six shall we say?

(MAXTIBLE PUTS THE METAL
BACK INTO THE TIN)

95. 2 B 16
CU MAXTIBLE

For centuries, Ruth, men have
searched for a secret. Some say it
was known to the ancient alchemists.
Many say the secret never existed at
all. Still the rumours, the stories
and the search continue.

96. 4 H 16
CU RUTH

RUTH: What secret?

97. 2 B 9
BCU MAXTIBLE

MAXTIBLE: The transmutation of
metal into gold. Metal into gold!
Do you understand a little now? To
posses a secret such as that would
mean power and influence beyond mere
imagination. (cont...)

98. 4 H 9
BCU RUTH

(MAXTIBLE FACES HIS
DAUGHTER, HIS EYES
ALIGHT)

99. 2
BCU MAXTIBLE

shot 99 on 2

MAXTIBLE: (cont) And I am about to discover that secret. Nothing will stop me. Nothing and nobody.

(C.U. OF MAXTIBLE)

/ MUSIC STING 42 /

TELECINE: 15

Two DALEKS in the chamber. The bell sounds.

VICTORIA'S door opens and the light shines on the doorway. She appears through the door, looking weary and dispirited.

The DALEKS circle, looking up at her.

DALEK ONE Inspection is over

DALEK: TWO Return to your room.

DALEK: Inspection is over.

DALEK TWO: Return to your room.

VICTORIA turns and goes back into her room.

The bell stops and the lights die away.

JAMIE and KEMEL can be seen crouching in the shadows.

/ MUSIC 43 /

B3

100.1 - D

CM 2-shot JAMIE/
KEMEL. They

Sc. 10. CORNER OF CHAMBER.
JAMIE and TERRALL

move R out of frame.

TELECINE.

JAMIE moves away, handing one end of his rope to KEMEL. He circles around the one remaining DALEK in the chamber, keeping to the shadows.

The DALEK hears something and moves its eye-stick.

on WELECINE

KEMEL picks up an old
toasting fork and throws
it over the DALEK'S
head.

MUSIC 43A
(1' 40")

As it clatters to the
ground, the DALEK looks
at the direction of
the noise.

JAMIE and KEMEL haul in
the rope and catch the
DALEK with it.

The DALEK is propelled
backwards towards the
fireplace.

The DALEK crashes into
the fireplace, and smoke
bursts out of it.

KEMEL and JAMIE run with
the rope now to beneath
the musicians gallery.

KEMEL loops up the rope,
it catches over the
bannister, KEMEL pulls
it down and strains
on it.

JAMIE clambers up the
rope to reach the
gallery above.

C.U. of the rope strain-
ing against a part of
the banister rail.

JAMIE reaches the top and
clammers over.

KEMEL starts to clamber
up the rope now.

The banister starts to
give way.

JAMIE grabs KEMEL and
is able to help him as
the banister cracks
and pulls outwards
drunkenly.

KEMEL climbs over grate-
fully and they stand on
the little landing.

A DALEK watches from
the shadows.

They both turn to the
door and knock on it.

JAMIE: Miss Waterfield? Can you
open the door. We've come to help
you.

KEMEL turns and they
look down at the
DALEK, now emerging
from the shadows.

Behind them the door
opens slowly.

A DALEK begins to
emerge from the
doorway, behind their
backs.

CRESCENDO INTO
TITLE MUSIC

End:
Credits:

END CREDITS OVER PAGE.

CUT TO ROLLER:

Dr Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Kemel
SONNYCALDINEZ

Edward Waterfield
JOHN BAILEY

Theodore Maxtible
MARIUS GORING

Toby
WINDSOR DAVIES

Arthur Terrall
GARY WATSON

Victoria Waterfield
DEBORAH WATLING

Mollie Dawson
JO ROWBOTTOM

Ruth Maxtible
BRIGIT FORSYTH

Daleks
ROBERT JEWELL
GERALD TAYLOR

Dalek voice
PETER HAWKINS

Title Music by
RON GRAINER and
BBC RADIOPHONIC WORKSHOP (small letters)

Incidental music by
DUDLEY SIMPSON

Story Editor
PETER BRYANT

Designer
CHRIS THOMPSON

Dalek stories created by
TERRY NATION

2 CAPTION SLIDES:

Produced by
INNES LLOYD

Directed by
DEREK MARTINUS. BBC TV

FADE SOUND AND VISION

Q Con